THE WEEKLY MAGAZINE

JAZZ INFORMATION

VOL. I, No. 18 JANUARY 12, 1940 TEN CENTS

CHICAGO'S THREE DEUCES BURNS

CHICAGO, Jan. 8. -- Chicago jazz had a bad blow last week. The famed Three Deuces Club burned down at nine o'clock the first morning of 1940.

The Three Deuces has consistently presented fine music for as long as your Chicago correspondent can recall. Long before fine jazz became a jitterbug's exercise, I heard the real down to earth music coming up from that dark basement. First came a blind pianist that Sam Beers, owner of the Deuces, had found in an alley-joint in Cleveland called "The Greasy Spoon"; a pianist who seemed to know every note on the piano and feel every chord, who played Bach all afternoon, and the blues at night. You guessed it, Art Tatum. He played, I listened, and both of us enjoyed it.

After a while Tatum's popularity warranted a band, but unfortunately he got a rather listless group. So in came a drummer with a band, a drummer who had such drive that it made you want to grab something and hold it, tension, that's right, Zutty Singleton. His band too was a little weak, but it certainly could thrill you.

Then a dapper little man moved in: a little man who had been creating considerable disturbance on the south side, along with Choo Berry, Buster Bailey, John Kirby, Sidney Catlett and later Israel Crosby, all under the leader of the one-time greatest band, Fletcher Henderson. Roy Eldridge; he brought along with him a red-haired alto and tenor player, Scoops Carey, who played a whole lot of sax, using only the notes most necessary to a rounded-out solo. That driving drummer, Zutty, was pushing Roy on to better things, and as a whole that was the best band ever to enter the Deuces. It stayed well over two years, and when Roy let the band go and took his horn off to New York, it was a sad day for the Deuces and for me.

Johnny Dodds, Jimmy MacPartland, Muggsy Spanier, Stuff Smith, Darnell Howard, all are alumni of this Chicago hot-spot; surely few of us will forget a blues, Fine and Mellow, sung by Billie Holiday, and I'll never forget Lonnie Johnson singing the blues along with his compatriot, Baby Dodds; the multitude of fine pianists who have played behind the bar -- all this, I know, will make the Chicago music lover think reminiscently, and

(Continued on Page 4)

HARLAN LEONARD MAKES FIRST RECORDS

Harlan Leonard's Kansas City orchestra, en route to New York, was set to stop off in Victor's Chicago studios on January 10th to make its first Bluebird records.

The Leonard band, which will make its New York debut at the Golden Gate Ballroom, is also scheduled to do a one night stand at Chicago's Savoy Ballroom.

Los Angeles

LOS ANGELES, Jan. 3. -- Los Angeles is still suffering from the loss of the Palomar, which still remains a pile of charred timber. True, most of the bands that played the place were not important; but there seems no other place for the hot name bands to go. Benny went over at the Victor Hugo (a dicty joint); but Harry James didn't.

There are a few spots where unknown talent can be heard. Best right now is probably the Onyx Club where Bob Dade, the white New Orleans vocalist, has successfully introduced a colored band and Harlem-type entertainment into Hollywood. Band features Ceepee Johnson and his "Torrid Tomtoms", but real kicks come from the trumpet of Red Mack and singing of Marie Brian. Marie sings in the Armstrong manner and can't be praised too highly. And this comes from one who is very sceptical about singing in general, gal singers in particular.

Art Tatum plays at the Swanee Inn. Unfortunately, Tatum seems to get more technical as the time goes on. He is highly regarded by many musicians who even affect his style on other instruments. This writer is one of the few who have really heard him swing on occasion. It was on the blues. He played Pine Top's Boogie Woogie and worked in some of his own improvisations. If memory can be trusted, the place really jumped.

Al Morgan seems to be getting a much deserved break, touring out of Los Angeles with the reorganized Les Hite band. Les Hite's was the house band for years out at Sebastian's Cotton Club. Some will remember a laudatory article on Les written by Louis, in Panassie's magazine.

Los Angeles has an exclusive hot record shop at last. It is run by Dave Stuart, who calls himself "The Jazz Man" and is located out on the Sunset Boulevard Strip. Heretofore,

(Continued on Page 4)

JACK TEAGARDEN BAND REORGANIZED

Jack Teagarden's orchestra, reported to have lost thousands of dollars since it began its career, has been entirely reorganized under its new personal manager, Paul Wimbish.

The band now includes: Freddie Goodman, John Falstick, Al Sculco, trumpets; Joe Gutierrez, Seymour Goldfinger, Joe Farrell, trombones; Jack Goldie, Larry Walsh, Joe Ferdinando, Art St. John, saxes; Nat Jaffe, piano; Don Perri, guitar; Arnold Fishkin, bass; Ernie Augustine, drums.

Goldie, Walsh and Falstick were formerly with Bunny Berigan. Texas pianist Johnny Anderson, who left Teagarden some time ago, joined Joe Reichman's sweet outfit in St. Louis recently.

Teagarden opens at the Southland in Boston for two weeks, beginning January 22.

New York

NEW YORK, Jan. 12. -- Count Basie, opening at the 125th Street Apollo Theater tonight, goes on to the Howard, Washington, D. C., on January 19th.

Harry James' orchestra, which is to be dropped off Columbia's talent list when its present recording contract expires, opens tonight at the State Theater, Hartford. Vido Musso, who gave up his band, is on tenor sax with James.

Frank Zula, first trumpet with the Casa Loma band, died here January 4th.

Gene Krupa, at the Adams Theater in Newark this week, opens at New York's Fiesta Danceteria, January 19th, for an extended engagement.

Bunny Berigan is at the Century Theater, New York, this week. Louis Prima's long run at the Hickory House will be ended soon... Claude Thornhill's new band makes its debut subbing for Glenn Miller at the Pennsylvania while Miller plays his broadcasts.

Emile Christian, Original Dixieland trombone who just returned from Europe, joins the band at the Monte Carlo French Cabaret, playing trombone and string bass.

Duke Dailey replaces Woody Herman at the Famous Door February 3 for three weeks till Ella Fitzgerald, now at the Savoy, moves in.

JAZZ INFORMATION

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Editor

Eugene Williams

Associates

Ralph J. Gleason
Jean M. Rayburn

COLLECTORS' ITEMS

Corrections on two of the tentative identifications given in John H. Baker's letter (December 15 issue) appeared in our December 22nd column. Now George Blaine of North Hollywood sends additional corrections.

Louis Armstrong, he says, is not to be heard on King Oliver's Champion "West End Blues". "Dere's Jazz In Dem Dere Horns -- Woe Is Me", by the Cotton Pickers (Vocalion 3263), was recorded in England by an all-British combination; no Tommy Dorsey.

In reference to Jelly Roll Morton's "Muddy Water Blues" (Paramount 20251), Mr. Blaine notes that the master number (listed incorrectly in Discography) is 1435, and that this side also appears on Puritan 11251.

To the Jolly Jivers' record mentioned by Carl Kraft (December 1), both Mr. Blaine and Dan Qualey add "Watcha Gonna Do" (13594) and "Jookit Jookit" (13582), Vocalion 025-32. The second side, labeled "piano jive", is an astonishing boogie-woogie piano solo-- Mr. Blaine says duet. Is there any information on this group?

Blaine also mentions an old Kansas City record by George E. Lee, vocal by Julia Lee: "Won't You Come Over To My House -- He's Tall, Dark and Handsome" (Brunswick 4761).

Among the most interesting discs of unknown bands, he lists three: "Down And Out Blues" (678) - "Creole Blues" (679), by the Stompin' Six, Sunset 1099. "F Minor Blues--Chicago Buck Step" (Vocalion 15271) by the three Jolly Minors. "Memphis Blues" (2407)--"Some Of These Days" by the New Orleans Five, Romeo 371.

C. M. Campbell of Los Angeles, answering another of John Baker's questions, gives the personnel of "Thunder--Honey Hush", Decca 7210, and "Bedtime--Stompin' At The Panama", Decca 7215, by Eddie Coles' (not Cole's) Solid Swingers. Band, as given by Nat Coles, now pianist in the King Cole Trio in Hollywood: Kenneth (?), trumpet; Tommy Thompson, also; Bill Wright, tenor; Nat Coles, piano; Eddie Coles, bass; Jimmy Adams, drums. Eddie Coles, formerly bass with Noble Sissle, is no relation to Cosy Cole.

* * *

Dave Stuart of the Jazz Man Record Shop in Hollywood joins John H. Baker in calling our attention to six sides issued on the Decca race list, under the name of the Blue Jay Boys: "Endurance Stomp -- Tack It Down", Decca 7224; "Pleasure Mad -- Some Do And Some Don't", 7225; "Brown Skin Mama -- My Baby", 7240. These are definitely reissues of the Champion discs by Blythe's Blue Boys, mentioned in our December 22nd issue. The last named side, however, appears to be something else again, since the sixth Champion title was "Oriental Man". "My Baby" is, however, a Blythe number, having been recorded for both Okeh and Vocalion. Can somebody pin this down?

* * *

Charles Rogers of Trenton, N.J., gives us two of the different masters on Ollie Powers' "Play That Thing", of which we listed the personnel in a recent column. These are Paramount 20263, master number 1502-3, under the name of Ollie Powers' Orchestra, and Paramount 12059, master number 1502-6, credited to Ollie Powers' Harmony Syncopators. Tommy Ladnier's work was hotter, he writes, on the 3 master. The coupling on 12059 is "Jazzbo Jenkins" (1538-2), by Ollie Powers accompanied by the Harmony Syncopators; on 20263, Bleeding Hearted Blues (148403) by Roderman's Orchestra.

* * *

Forest Black of Westerville, Ohio, is interested in a Puritan record of "St. Louis Blues", No. 11-341, master number 227, credited to the Chicago De Lux Orchestra. He says it sounds like an old Negro band, with somewhat corny clarinet, banjo, piano and drums most prominent. Could this be a repressing of the Paramount "St. Louis Blues" by Handy's Orchestra?

Bill Riddle of Baltimore wants the dope on "Moanin' Groanin' Blues" (1493) -- "Ida Cox's Lawdy Lawdy Blues" (1488), Paramount 12064 by Ida Cox and her Blues Serenaders, with very fine accompaniment by an especially good trumpet, piano and clarinet.

He also asks about "Gravel Pit Stomp" by the Harlem House Rent Stompers on Brunswick 7120, reverse of Jabbo Smith's "I Got The Stinger". The composers are listed as Tindell, McCord and Tinsley, which sounds like the Washboard Rhythm Kings.

Riddle also points out a misprint in the December 22 column. The master number of "Pa's Old Hat" by the Dixie Jazz Band, Oriole 15-36, is 2172, which lines up with "Makin' Friends" (2170), Oriole 15-37. He also has another Whoopee Makers side, "Cause I'm In Love", on Pathe 36924, under the name of Goody and his Goodtimers. The side has no master number, but appears to be the same as the Perfect and Cameo issue of the same title. Bill hears a lot of MacPartland and a fine Teagarden solo, as well as a foul vocal, a fiddle (probably Malneck), and Mr. Benny Goodman.

* * *

Keith Lees, whose personnels for some Red Nichols records we printed last week in this column, wants information on a Champion record by the Vicksburg Ten -- titles, "Riverboat Shuffle" and "Clarinet Marmalade". Has anyone got this disc?

Phil Meinecke of Ann Arbor, Michigan, wants to know who plays the trumpet on Nat Shilkret's "Dusky Stevedore" (45647) --- "When Sweet Susie Goes Steppin' By" (45648), Victor 21515, adding that if it is Nichols, it's Red's most perfect imitation of Bix.

Referring to the Gennett records by Hitch's Happy Harmonists, which Hoyte Kline mentioned last week, Orin Blackstone agrees that the cornet is not worth worrying about, except in "Boneyard Shuffle" (12245) -- "Washboard Blues" (12246), Gennett 3066, released August '25, whose label reads "under direction and accompanied by Hoagy Carmichael". The cornet in this is quite Bixian, he says, and the band reminds one of the Wolverines. This is an entirely different band from the Happy Harmonists' Gennett 5286 of "Cruel Woman--Home Brew Blues", which is the only other record under Hitch's name that Blackstone has. Our Bix expert tells us that it isn't likely to be Bix, who was probably playing with Goldkette, at that time; but who is it?

NOTICE

For its readers' convenience, Jazz Information presents a monthly section of classified advertising, available to private individuals only at the nominal rate of 15 cents a line (34 letters to each line). Deadline for the next column (February 9th issue) is February 5th. Remittance should accompany copy.

WANTED: by Australian collector, a copy in good condition of Hilton Schleman's "Rhythm on Record", new or second hand. State price asked and condition. Box 1511, c/o Jazz Information, 505 Fifth Ave., N.Y.C.

COLLECTORS' ITEM: Our offer of four weeks extension of subscription to anyone who sends us a good copy of Volume I, No. 1 of Jazz Information has brought no response. The offer is still open.

NEW RECORDS

EARL HINES (BB 10555) Glad Rag Doll -- Rosetta. Piano solos.

Still another Bluebird collectors' item! "Glad Rag Doll" was recorded for Victor almost eleven years ago, but never released. "Rosetta", made in Chicago last autumn, is almost as unusual; since Hines has made no piano solos in recent years except his two twelve inch sides for Blue Note.

No one ever played as much piano in this vein as "The Father"; and now that his feeble imitators of a few years ago are following easier models, it's a grand pleasure to find Hines still capable of such brilliant jazz. We're grateful for the release of "Glad Rag Doll", but must admit that it's simple, ordinarily good piano up to the last few bars, which move into characteristic Hines rhythm acrobatics and hit on a three point landing. But "Rosetta" is a remarkable job; from the light, delicate opening through two climaxes to the finish, it's as fascinating and powerful as almost any of Hines' recorded work.

Nearly a show piece, electrical with ideas and leaping from variation to variation, "Rosetta" shows that Hines' exciting talents are still with him: his terrific left, his punching touch, his unique ability to leave the beat, get out on a limb and back again. This is a fine solo, and we hope his current series of mediocre band records will be followed by at least a few more new solos.

THE VARSITY SEVEN (Va 8147) Easy-Rider--It's Tight Like That. Benny Carter, alto sax and trumpet; Danny Polo, clarinet; Coleman Hawkins, tenor sax; Joe Sullivan, piano; Ulysses Livingston, guitar; Artie Shapiro, bass; George Wettling, drums; Jeanne Burns, vocals.

The last two sides of this date are of the same calibre as the first, except that Jeanne Burns' vocal on "It's Tight Like That" is much inferior to the one in "Save It Pretty Mama". Carter, Sullivan, Wettling and Hawkins star again.

LIONEL HAMPTON'S Orchestra (Vi 26-447) Four Or Five Times -- I've Found A New Baby. Ziggy Elman, trumpet; Toots Mondello, Jerry Jerome, Ben Webster, saxes; Lionel Hampton, piano and vibraharp; Clyde Hart, piano and arranger; Al Casey, guitar; Arthur Bernstein, bass; Slick Jones, drums.

"I've Found A New Baby" is such a great tune that all records of it ought to have something to offer; but here's the exception. The tempo gains so rapidly and noticeably that it seems intentional; but that's no excuse. Most of the side is taken up with Hampton's piano manipulations in vibraphone style. The coupling is a little better, and offers a passage of riff-for-riff trading between Hampton (vocal) and Elman (trumpet), as well as some fair Mondello alto.

SEXTET OF THE RHYTHM CLUB OF LONDON (BB 10557) Why Didn't William Tell --You Gave Me The Go-By. Danny Polo, clarinet; Pete Brown, alto sax; Hazel Scott, piano and vocal; Albert Harris, guitar; Pete Barry, bass; Arthur Herbert, drums.

These two sides are strictly on the jumpin' jive side; which should be warning enough to purists. However, even this hard hearted and prejudiced reviewer got some pleasure out of Pete Brown's bouncing enthusiasm on both sides. Danny Polo's clarinet, and Hazel Scott's vocal on the second side, are the other points to be noted.

SONNY BOY WILLIAMSON (BB 8333) Good Gravy -- T. B. Blues. This blues singer, accompanying himself on harmonica and with guitar and piano, sings the T. B. Blues - "Oh, T. B. killin' me; I want my body buried way down in Jackson, Tennessee" -- as if he meant it. He seems to get as much pleasure out of the coupling, which is a bit of jive done to the tune of "Mama Don't Allow"; but we can't follow him.

BENNY CARTER'S Orchestra (Vo 5294) The Favor Of A Fool --- Riff Romp. Joe Thomas, Eddie Mullins, Lincoln Mills, trumpets; Tyree Glenn, trombone; Jimmy Powell, Carl Frye, Cass McCord, Ernie Powell, Benny Carter, saxes; Ed Heywood, Jr., piano; Ulysses Livingston, guitar; Hayes Alvis, bass; Keg Purnell, drums.

The first side features Carter in slow, sweet alto improvisation. "Riff Romp" is fast and jitterbuggish, with solos by Benny on alto, Thomas on trumpet, Glenn on trombone and Heywood on piano.

LOUIS ARMSTRONG'S Orchestra (De 29-34) You're A Lucky Guy -- You're Just A No Account. Armstrong's first record in several months is very unpromising. The tunes are strictly commercial, of course; and the arrangements undistinguished as always.

NOTES

The Hot Record Society's album of repressings by Bix Beiderbecke and the Wolverines will be reviewed next week, together with others of this week's releases which were unavailable at press time.

Shad Collins did not play trumpet in Count Basie's Decca 2922, reviewed last week. The number of the Melrose Stompers--Lizzie Miles "Mellow Rhythm -- He's My Man", which was inadvertently omitted, is Vocalion 05260.

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W. G. R., Nashville, Tenn.

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SOUTHERN BAND NEWS

JACKSON, Tenn., Jan. 8. -- Duke Ellington and his band packed them in little Union City, Tennessee, during the holidays, with hundreds willing to pay $3.25 per person to hear the great Duke.

The Carolina Cotton Pickers are proving to be the South's most popular sepia band, packing the ballrooms all over Dixie.

Kid Lips Hacket and his Jungle Band are touring the coal-mining district of Kentucky, with Lips bringing down the house everywhere with his sensational drumming.

Oliver Bibbs, Chicago's new sensation, and his new Savoy Ballroom Orchestra will make a tour of the South under the personal direction of your correspondent.

Alar Green and his Aristocrats of Swing still at the Barn Night Club in this city. Don Dunbar's band playing in and around Jackson, Mississippi. Tuff Green and his Band From Beale Street are at one of the top white night clubs in Nashville. Gay Floyd and his band, fronted by Cleophus Jackson, working out of the Dilworth office in Savannah, Georgia.

-- Dave Clark.

CHICAGO

(Continued from Page 1)

with a tinge of sadness, of Chicago's home of swing.

...Back to happier things, Jimmy Dorsey is the only innovation in Chicago, and he has a good band. Because of him, however, Fats Waller (who is still there) has lost his wire.

-- Donel O'Brien.

LOS ANGELES

(Continued from Page 1)

it has been necessary for collectors to order the race items and many of the reissues, without first hearing them. Dave has been running a daily radio broadcast playing the good old ones. His is also the first shop in this vicinity to sell and trade rare records.

-- Campbell Holmes.

CORRECTION

Last week's Jazz Information was wrong in reporting that Marion Mann, singing with Bob Crosby's orchestra at the Hotel New Yorker, is specially accompanied by a flute, oboe and English horn. The instruments in question are used by Mildred Bailey on the band's commercial radio broadcast, and not by Miss Mann.

COLLECTORS' ITEMS

(Continued from Page 2)

In regard to the inquiry in our December 15th issue concerning the Blue Grass Footwarmers, Monte Ballou writes from Portland, Oregon, that he has Harmony 206-H, "Senorita Mine" (142306) -- "How Could I Be Blue" (142320), by that group. At the beginning of the second side, some one says: "Come on, Clarence Williams, hit up a tune... Come on there Mr. Ed Allen, wrap your lips around that cornet!" Which not only shows that the Blue Grass Footwarmers was a Clarence Williams combination, but gives a partial personnel.

Ballou also adds to Discography another record by Cook's Dreamland Orchestra: "The One I Love" (11732) -- "So This Is Venice" (11729), on Gennett 5360; there's an excellent clarinet (Jimmy Noone?) on it. He has a copy of the Original Memphis Melody Boys' "Blue Grass Blues -- There's No Gal Like My Gal" (see December 22nd column), and agrees with Merrill Hammond and Orin Blackstone that Rappolo is on clarinet, although he doesn't believe the New Orleans Rhythm Kings' ensemble is on the sides.

After a chat with Jack Teagarden, Merrill Hammond reports that Mel Stitzel, not Signorelli, is the pianist on Benny Goodman's clarinet solos ("That's A Plenty - Clarinetitis"), and that Pee Wee Russell, not Fud Livingstone, was on clarinet in Teagarden's "You Rascal You--That's What I Like About You", Columbia 2558.

* * *

Joe DeSipio of Philadelphia has a Perfect 14897, "Is She My Girl Friend" by the Golden Gate Orchestra, vocal by Ted Wallace, on which he says the saxophone is almost certainly Frank Trumbauer. Besides sax, the band includes a trombone, cornet, violin, banjo, wind bass, and drums. Stamped in the wax is a number 36716B, apparently the serial number of a Pathe issue of the side. Mr. DeSipio is specially interested because the Perfect serial number is so close to those of the Chicago Loopers and "Willard Robison" Bix items. However, since the personnel is obviously different, this is not a fourth side from the Loopers date, whatever else it may be. But what is it?

John Reid, also of Philadelphia, wants to identify the Lazy Levee Loungers, "Shout Sister Shout --- If I Could Be With You", Columbia 2243D, masters 150613 and 150612 respectively, which he says sounds like McKinney's Cotton Pickers.

Carl Kraft of Portsmouth, Virginia, has a "West End Blues" by Fred Hall's Jazz Band, on Banner 7248. There are two Fred Halls on records: "Sugar" Hall and "Tubby" Hall, the drummer. Considering the title in question, this seems more likely to be the latter, if it's either. Has anyone information on this disc?

* * *

Leonard Kaplan writes from Philadelphia about another Lemuel Fowler accompaniment (see December 15 issue): "Squawkin' The Blues", by Mae Scott, piano accompaniment by Lemuel Fowler; Paramount 12048, master number 1451. The reverse is "I'll Get Even With You", accompaniment by Lewis Thomas.

He also wants to know, who is Bob Fuller, who made a clarinet solo of "Ridiculous Blues" (146557) on Harmony 668-H.

READERS' COMMENTS

Boston, January 9

To The Editor:

Your paper is precious to a hot collector.

...Your record reviewer does an excellent job, although I think he's too critical at times. He feels a "definite lack, hard to analyze," in the Muggsy records. About the only thing lacking in them, as far as I can hear, is mellowness. And time will take care of that nicely. For my thirty-five cents the ten Muggsy sides compare favorably with anything ever waxed, anywhere, any time.

Good luck to your sheet.

Carl F. Vannini.

(NOTE: Jazz Information felt, and still feels, a definite lack in the Muggsy record of "Relaxin' At The Touro". Nothing of the kind was said about any of Muggsy's other sides, which were praised without exception.)

Buffalo, January 7

To The Editor:

I am an avid record collector. Consequently, I read all record reviews I can possibly get my hands on. Needless to say how greatly appreciated a list of what you consider the best records of '39, with a brief review of each, would be.

I feel certain that other jazz enthusiasts would greatly appreciate any efforts you made in that direction.

In conclusion, a Happy New Year! and may your work be as meritorious in 1940 as it has been in '39.

Anthony Cannell.